3: Barrett E-5 (1908-1909)1925
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In addition to the foregoing food-producing plants, 248 there are various others that are valuable for other materials which they produce. One of these is cotton, called kū'a. The Cayapa are expert weavers and in 286 large measure produce all their own material. Their [439] textiles are made almost entirely of cotton, the only wool used being that obtained from the Quichua of the higher Andes, or in these days from the yarn of commerce. The yarn used by the Cayapa is always red or blue, and is employed for the sake of the colors, not for the material itself. They grow a white and also a brown cotton, the 248 former being, according to their statements, an introduced species, the latter an indigenous one. These, [386] together with the green and lavender dyes and the two colors of yarn, give them a total of six native colors. Cotton is usually grown from the seed, and requires little attention when once the plants have attained a fair size. Only a few plants of either the white or the brown cotton are grown by any one family, but they bloom perpetually and are sufficient to produce all the raw material needed. The cotton is allowed to mature completely, that is until the bolls have opened and the ripe cotton is nearly ready to fall. It is then gathered (being in the condition shown in pl. CVII, 11), thoroughly dried, and stored away in packages (such as that shown in fig. 12 of the same plate), and wrapped in leaves of the hoja blanca, until needed for spinning. To a limited extent also the [272] cotton plant is used in making a beverage, the leaves being boiled after the manner of tea.

Tobacco is considerably used by the Cayapa, but never 276

3: Barrett E-5 (1908-1909)1925
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the floor and the stone inverted over it to keep its grinding surface away from the dogs. When again needed it is cleaned by taking a cooked plantain, grinding it upon the stone, and rolling it around thoroughly over the grinding surface. This process takes up all the fragments of plantain left from the previous grinding, and thoroughly cleanses both the mealing stone and the muller. The ridges on the two sides and one end of the mealing stone help to keep the plantain from flying off during this grinding. The lack of a ridge along the second end, however, is of advantage in grinding green corn, which process has already been described.

Now and then the mealing stone and muller are used for treating other products, such as the inner pulp of the fruit of a tree called ma′iñ-tcī, which is ground and mixed with balsa charcoal to make the black face-paint called ma'lyû.

The only other native stone implement is that used as a sinker on the seine and the casting net. These sinkers are simply waterworn pebbles ranging from two to four inches in length and from an inch to two inches in diameter. They are called cūpū′ka, a general term signifying stone, and appear to have no special name. In large measure these pebbles, unworked, are rolled in the leaf called û′tya haki and tied directly to the lower edge of the net; but now and then are found sinkers of such form that they are likely to become detached from the net, hence these are provided with rough notches or even surrounding grooves.

Certain smooth stones, and especially black ones, are used in treating the sick.

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The material of this class next in importance to the rampile is that obtained from the petiole of the hoja blanca, called by the Cayapa fī'ba hakī, signifying, as does the Spanish term, "white leaf." This plant has a long pinnate leaf somewhat similar to that of the banana, but with a long, round, slender, and fairly hard petiole. It derives its name from the fact that the under-surface of the leaf-blade has a thick coating of white bloom. The strips of this material used in basket-making are obtained from the petiole of the leaf in the same manner as are those of the rampile, except that before splitting off the bark it is scraped. This removes a thin, succulent outer coat of light-green, and leaves the inner creamy-white bark which is hard and tough, though very thin. This hoja blanca bark is used chiefly for making small hamper-shape baskets (figs. 15–17) used as receptacles for trinkets, though it is frequently employed in making fans, especially the finer ones. It is much less durable than is the rampile, and for that reason, as also on account of its thinness, it is not adapted to the manufacture of large hampers or of mats.

The blades of the leaves of hoja blanca find a variety of uses, chief among which is as a covering for cargoes of canoes to protect them against rain. The leaves are much tougher than are those of most plants of a similar kind in this region and shed water perfectly. They are used even for repairing leaks in house-thatch, though they are never employed for entirely thatching a permanent building.

Hoja blanca is the only basket material which is ever artificially colored. The strips are stained with red

3: Barrett E-5 (1908-1909) 1925
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285 386 achote, the plant which produces the red face-paint used by the Cayapa. This coloring matter is rubbed on the stem after it has been scraped down to the hard white layer of the bark and before the bark is stripped from the stem. The colored strips are used occasionally as a means of producing the geometric designs used in small hamper-shape baskets and in fans.

285 824 Three other plants with a habit of growth similar to that of the hoja blanca occasionally furnish materials for the hamper-shape baskets. They are the chocolatilla, called by the Cayapa tcōkōla′te, which yields a brown material; the hoja negra, called e′lūñ hakī; and the crinande, called viñga′tcī. The material in each of these plants comes from the petioles of the leaves. They are obtained and manipulated in the same manner as is that derived from the hoja blanca. None of the three, however, is ever colored.

285 482 [222] As above mentioned, the leaf of a large species of palm, called in Spanish chapil, is used on rare occasions for basket-making. Should a person be out hunting, or for any other reason be at a considerable distance from his house and unexpectedly find some fruit or other commodity which he cares to take home, he may, by securing a couple of the large leaves of the chapil, quickly fashion a temporary burden-basket, such as either of those shown in pl. XCII, 2, 5, in which to carry them. Such a basket is never kept for further use, for as soon as the leaves become dry they are very brittle and entirely worthless.

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thread may also be wound into large balls, but because much smaller quantities of these colors are used the balls are usually smaller. Likewise the red and the blue woolen thread, which is obtained by trade through Indians of the interior mountain region, comes in balls an inch or two in diameter, such as the ball of red woolen yarn shown in pl. CVII, 9.

Threads of four native colors are used by the Cayapa. Two of these, the white and the brown, are the natural colors of the two species of cotton. The lavender is made by dyeing with a pigment obtained from a univalve procured at the ocean, while the green is produced by a dye obtained from the leaf of a small shrub resembling the locust of the temperature zone. In addition to these native colors the red and blue woolen threads obtained through trade with the Indians of the interior are used. In dyeing the cotton either lavender or green it is wound into short skeins, the winding being usually done upon the great toe of one foot and the thumb of the left hand as turning points. Another method is to drive two wooden pegs into a section of plantain or other succulent stem and wind upon these. The skein thus formed is tied at the two ends near the pegs to prevent it from becoming tangled. It is then slipped off the pegs and placed in the dye, and by rubbing and thoroughly working the dye into the skein, an even as well as a fast color is finally obtained. The skeins are then laid out to dry and are later wound into balls and stored away. Pl. CVII, 8, shows one of these skeins after the dyeing is completed.

Dyes of only two other colors are used by the Cayapa.

3: Barrett E-5 (1908-1909)1925
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One is a jet black obtained by boiling the bark of a certain tree, and is used almost exclusively in the dyeing of old mantas or other pieces of cloth. The other is the red obtained from the achote and is used on rare occasions for coloring the material used in certain baskets and fans.

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### WEAVING

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Weaving is always done upon a crude, though fairly elaborate, loom consisting of twelve essential parts. In pl. CIX is shown a photograph of one of these looms as it appeared in use in a Cayapa house. This shows the parts of the loom to fair advantage, but they are even more clearly shown in pl. CX. These parts are as follow:

| | |
|---|---|
| Lateral uprights, *a*, *b* | = a'ipala |
| Cross-bars of frame, *c*, *d* | = tyūnlū'ra |
| Warp guides, *e*, *f* | = ya'ipe |
| Weaving batten, *g* | = tsē'hwa |
| Shuttle, *h* | = pī'picalyī |
| Warp separators, *i*, *j* | = yade'mbū |
| Head bar, *k* | = yade'mbū |
| Head stick to which the initial line of weaving is fastened, *l* | |
| Width gauge, *m* | = ityu'lya |

The lateral uprights (*a*, *b*) are two long and comparatively slender poles. One end of each is forked, and each point of the fork is sharpened to a chisel edge. The points of each of these poles are forced through one of the narrow cracks in the palmwood floor of the house and across one of the joists below. The upper end of the pole is bound securely to one of the beams of the house,

3: Barrett E-5 (1908-1909)1925
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## Glossary of Manta Design Names

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**balt,** karna'da. Also said to be the name of a certain crustacean, called in Spanish camaron brava. CXXIV, 55.

**balya'lyac** (untranslatable). CXXIII, 11; CXXVI, 1, 3, 4, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 23, 29, 32, 34, 35, 41, 43; CXXVII, 38.

**basket.** See pū'te.

**belt** or girdle, tcū'mbī, a term that may be used as part of the name of any design on a belt. CXXV, 44; CXXVI, 16, 17, 21, 28, 42; CXXVII, 21, 38.

**bird,** pi'tcū. CXXIV, 20, 23, 24, 29, 31, 43; CXXV, 6, 10, 13, 14.

la'pi'tcū. A small black and yellow bird, a good singer, much kept as a pet by the Cayapa. Spanish, pichichu. CXXIV, 44.

tū'mbitcūlit. A small black bird with red beak. CXXIV, 39.

frigate bird, nyambīwa'tū. CXXIV, 34.

**boa constrictor,** we'sū. CXXVII, 1.

**burro,** bū'rū. CXXIV, 11.

**buzzard,** kū'ndūrūrū, petyū'tyū; Spanish, gallinaso. CXXIV 36, 44.

**canoe design,** kūm bi'lya: kūm, from kū'le, canoe. CXXVI, 46.

**centipede's hand,** se'pūnde tyapa; hand (not leg) = tyapa'pa. CXXIV, 37; CXXVI, 49.

**chicken,** walya'pa. CXXIV, 26, 37.

**color.** Frequently an informant gave as the name of a particular design the name of the color of the material from which it was made. Such names, of course, have no significance in the interpretation of designs, but are of interest in that often they were the only ones obtainable. The names particularly used in this connection were:

te'nda, green thread, from a small shrub called te'nda tcī, the leaves of which provide the pigment used in coloring this thread.

ka'kū, lavender thread, this color being obtained from a small periwinkle-like mollusk.

The names for other colors were almost never used in this manner.

[386]

**cow,** waga'ra, from Spanish vaca. CXXIII, 35; CXXIV, 10, 15.